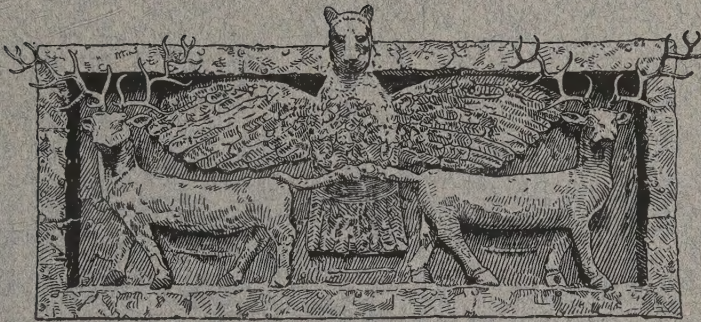
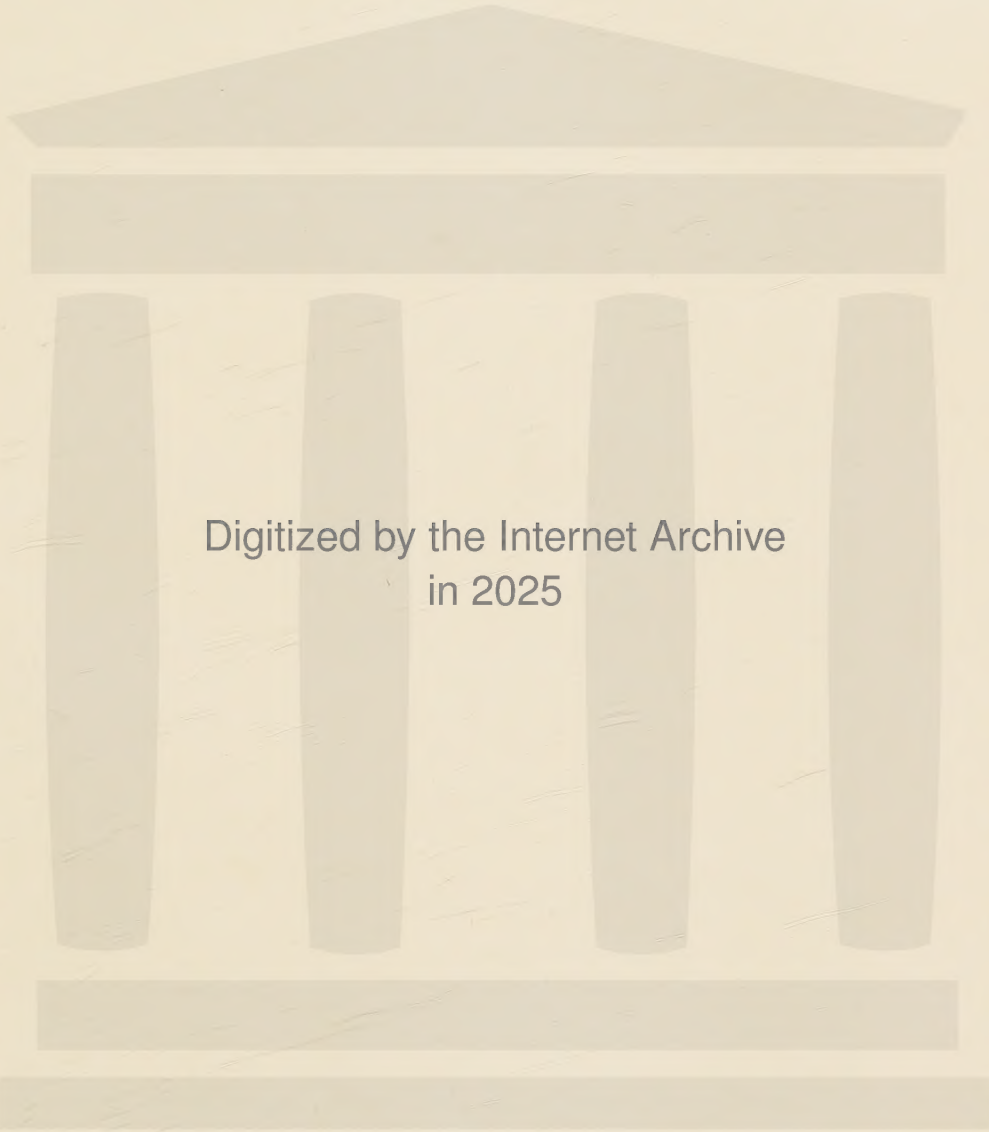


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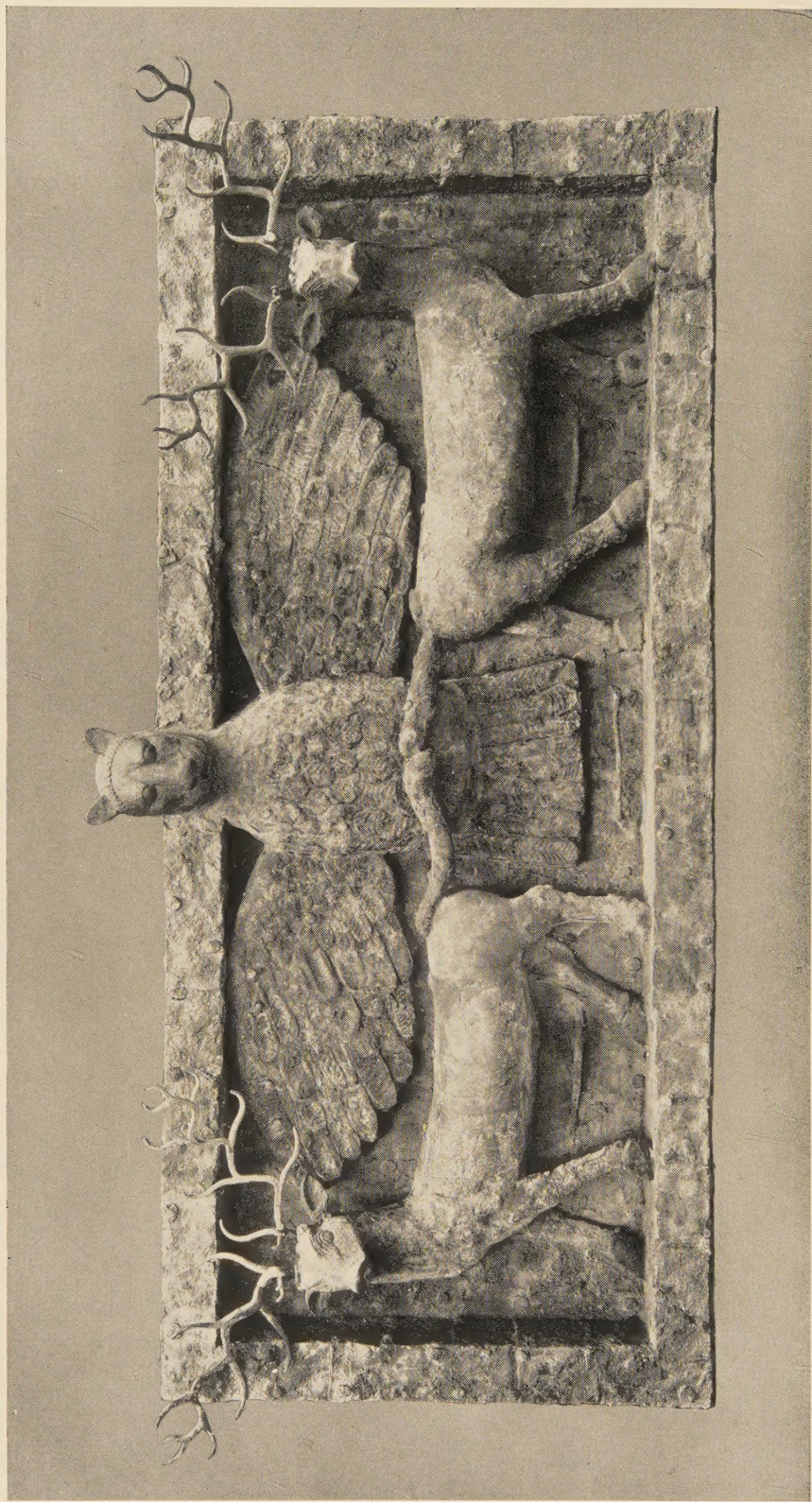


LONDON
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XLVI. SUMERIAN COPPER RELIEF, c. 3000 B.C.

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56. SUMERIAN RELIEF IN COPPER, *c.* 3000 B. C.

THE most important object of ancient Sumerian art from al-'Ubaid found in 1919, the copper Imdugud or Imgig relief (Brit. Mus., No. 114308), has now been reconstituted and restored (Plate XLVI). It is probable that it was originally placed over the door of the temple of the goddess Nin-khursag or Damgalnun, at the head of the ramp-stairway discovered in 1923-4, leading on to the platform.

This remarkable relief is of copper on wood. It measures in height $3\frac{1}{2}$ feet (1.07 m.) ; length, 7 feet $9\frac{1}{2}$ inches (2.375 m.). It is unique in Sumerian art, though its subject is well known in other forms. It represents Imdugud (Imgig), the lion-headed eagle of the Lagashite god Ningirsu, grasping two stags by their tails. The figures of the stags are almost in the round, their heads completely so, while their antlers (those of the head on the right restored after those on the left, of which one branch is entirely original, the other partly so) are so free from the background that the outer branch of each actually projected over and outside the end of the frame. The head of Imgig also must similarly have projected out in front and a little above the frame, as it is here restored, the original head having collapsed entirely before discovery. The body, wings, and tail are in high relief merely, the legs and talons practically in the round. The frame is rectangular, and is composed of $\square$ -shaped lengths of copper, 4 inches (10.2 cm.) high by 6 inches (15.2 cm.) broad, nailed to wooden beams which have disappeared.

Within the frame the group was fastened by nails and by three holdfasts made of twisted lengths of copper bar $\frac{1}{2}$ inch (1.25 cm.) thick to a wooden backing plated with copper that has badly oxidized. It fills the space in true heraldic style, the lion-head of Imgig forming the apex of the design raised somewhat above the frame, while the two stags balance one another on either side, and their antlers projecting beyond the sides of the frame carry out the same idea at the sides as the Imgig-head above. In order to fill the space below the wings of Imgig, the bodies of the stags are lengthened unnaturally.

The body and wings of Imgig, though found in a very disintegrated

state, are almost wholly original, as also is the tail, which was in good condition ; only the head, as has been said, is a restoration, based upon other contemporary representations of the creature of Ningirsu and upon the artistic treatment of the original copper leopard-heads also found at al-'Ubaid. The tail, splayed out from the base of the body, consists of rows of feathers disposed lengthways and overlapping, each averaging 9 inches (22.8 cm.) long and 2 inches (5.1 cm.) broad. The feathers of the body and wings are somewhat smaller. The legs and talons were roughly formed of copper hammered into shape over wood, but when found were, with the tails of the stags, little more than a mass of clay stained green by oxidation of the copper that had disappeared. They are restored, but not with certainty. The legs were, however, undoubtedly fashioned and joined on to the body and to the bodies of the stags very clumsily, as seen in the restoration, which is directly modelled after the photographs taken at the time of discovery.

The two stags are generally, except as to their heads, clumsy representations, owing chiefly to the exaggerated length of their bodies. These, which were complete when found, are made of copper plates clumsily bent over into shape round a wooden *âme*, and fastened to it by large nails along the back. The legs are made in the same way. The hooves are restored. The necks are very clumsy, and are 7 inches (17.7 cm.) long ; but the heads were in both cases excellently modelled, that of the left stag (facing) especially so. The antlers of the left-hand stag, of which the left branch is perfectly preserved, the other having been broken off, are of ten points. They stand 10 inches (25.4 cm.) above the head, are 15 inches (38.1 cm.) long, and when complete measured 27 inches (68.7 cm.) across. They are made of hammered copper bar of square section, $\frac{1}{2}$ inch (1.25 cm.) in diameter, and each branch is brazed on to that from which it rises. They were fixed into the head by means of lead poured into the root-holes. This lead had in both cases oxidized and burst the heads open, but the left-hand head was but slightly damaged, and very little work was needed to put it into complete order. On this account the head of the right stag, which was badly burst and smashed when found and only held

together by the hard mud, and when carefully picked out of this proved to be so oxidized that little of it could be preserved, has been restored in general agreement with the other, as have also its antlers, of which only a small portion existed and that badly bent and broken.

The heads of the stags are so good as a piece of modelling that the species of deer represented can be with probability identified as the Oriental red deer or *maral* (*Cervus elaphus maral*). The identification is due to Mr. J. G. Dollman of the British Museum (Natural History). Its spread of antlers has, however, been the subject of a certain artistic exaggeration. The treatment of the eye with its many superciliary folds, typical of Sumerian art, is characteristic of all the animal heads found at al-'Ubaid. The question as to the method of manufacture of the two deer-heads, whether they were hammered or cast (more probably the former), is still *sub iudice*.

The date of this remarkable monument of ancient Babylonian art is about 3100-3000 B. C., the time of the First Dynasty of Ur. It is one of the most important existing relics of the nascent art of Mesopotamia at the end of the fourth millennium B. C. The work of restoring it where necessary has been carried out by Mr. Beck, of Messrs. Brucciani's, under my supervision. The new reading of the name 'Imgig' as *Imdugud* is due to Mr. Gadd. H. R. H.

57. A NEW RECONSTRUCTION OF THE MAUSOLEUM.

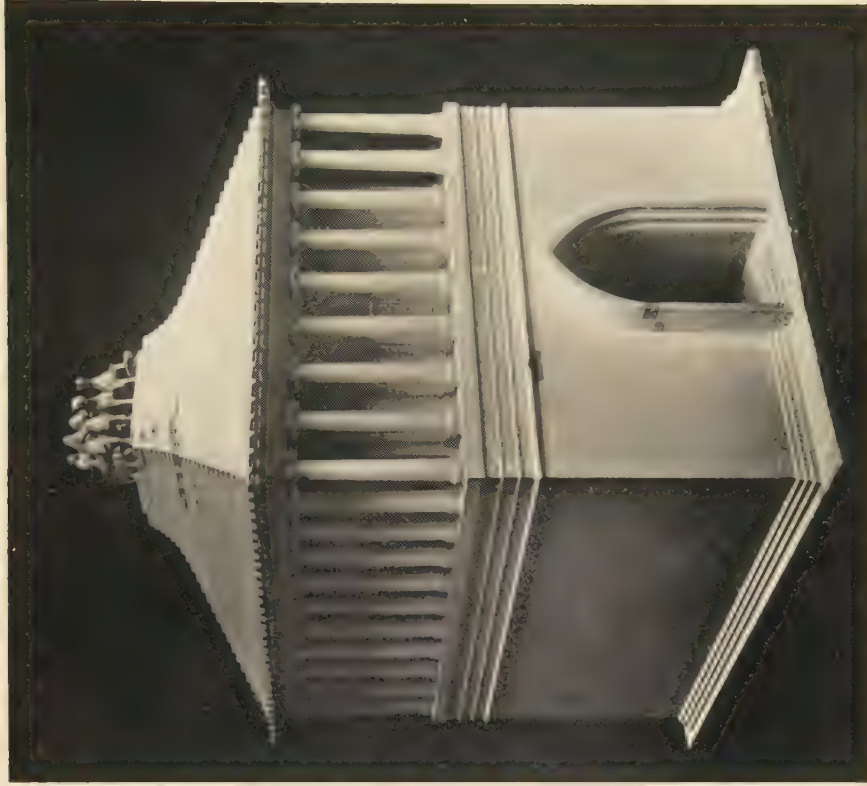
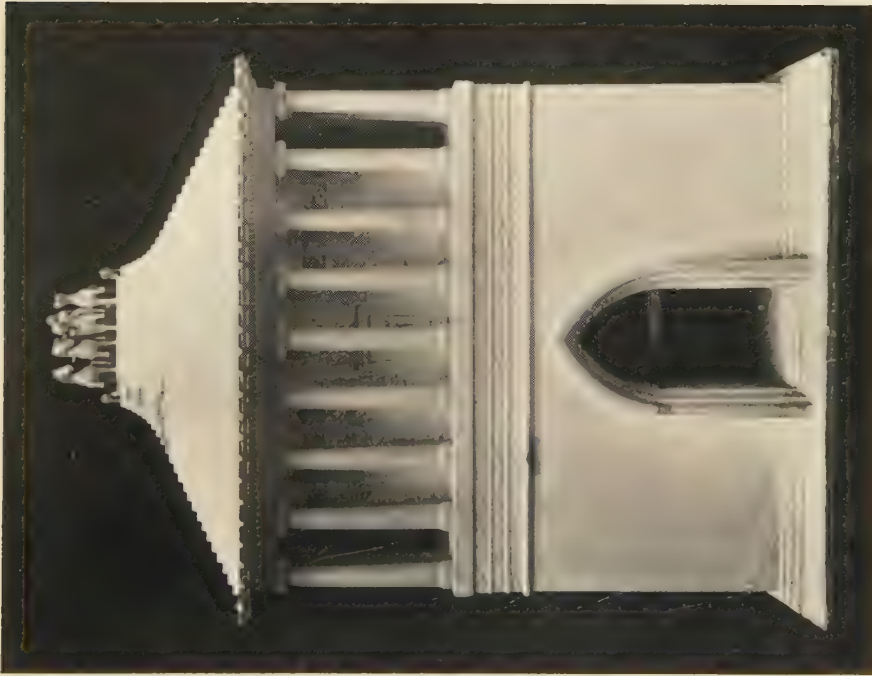
THE Department of Greek and Roman Antiquities has been engaged during the past year on the preparation of a reconstruction of the Mausoleum at Halicarnassos, based partly on the evidence of existing material, some of which has only recently come to light, partly on evidence derived from the general style of local funerary monuments. This reconstruction takes the form of a working model on the scale of 1 : 40, which is now on view in the Mausoleum Room, and of which an illustration is given herewith (Plate XLVII). The model is the work of Mr. W. Stacey, Sculpture Mason in the Department, and many of the new details embodied in it are due to the careful study of the remains from a technical point of view by Mr. W. Pinker, the foreman of masons. In its general disposition the new restoration corresponds with those published by the

original excavators, Newton and Pullan, and by Lethaby, Adler, and other recent investigators ; but some very important differences in detail are to be observed.

The Mausoleum appears to form the consummation of a series of three Lycian monumental tombs, the others being the *heroon* at Gjolbaschi-Trysa (about 440 B. C.) and the Nereid monument in the British Museum (about 400 B. C.). The Nereid monument is virtually a temple with colonnade set on the top of the Gjolbaschi monument, which is a simple rectangular structure ; the Mausoleum (about 350 B. C.) superimposes a pyramid on the Nereid monument. It is on the evidence which the two first-named structures, together with the two great Lycian tombs in the Museum, supply for the characteristics of local architecture, that our restoration is chiefly based, though some important details are the result of the study of existing remains hitherto neglected.

Perhaps the feature which will challenge most criticism, being now suggested for the first time, is the arched doorway at either end of the lower stage of the building. At first sight this seems a very revolutionary feature in a classical structure, and it cannot be denied that the constructional arch is not, generally speaking, consonant with the principles of Greek architecture. But evidence of such is not wanting even in purely Greek buildings, as at Assos and Priene, and that the arch was a recognized feature in Lycia is shown by the tombs of Payava and Merahi in the Museum. In the Mausoleum its introduction rests on the evidence of two stones which had hitherto been ignored, one of which is an undoubted springer of an arch, with a raised joint which shows it to have been an external feature, the other being a jamb of the outer ring of the arch with a raised beading. The pointed form of the arch has been assumed from the analogy of the Lycian tombs.

Among other features to which attention may be called is the collocation of the two friezes round the upper part of the base. This feature occurs in the Gjolbaschi tomb, and in a modified form in the Nereid monument. It is also supported by the evidence of the mouldings, as may be seen in the plaster restoration now on view in the Mausoleum Room.



XLVII. A NEW MODEL OF THE MAUSOLEUM



XLVIII TERRACOTTA STATUETTES FROM BOEOTIA.

Another is the curve of the pyramid. The stones preserved show a difference in the width of the tread, as had indeed been previously observed, and more than one restoration breaks the pyramid into a steep and a low slope. But by giving the whole pyramid a curved form we are incidentally enabled to throw light on a puzzling phrase in Pliny's description, comparing the apex of the pyramid to the *meta* of a circus.

H. B. W.

58. TERRACOTTAS FROM BOEOTIA.

THE Department of Greek and Roman Antiquities has acquired thirteen terracotta statuettes from a collection made in Greece by a former officer of the Kopais Company (Plate XLVIII). These are all Boeotian : many of them were found near Lake Kopais, and they have value chiefly as a representative group of popular local types in the fifth and fourth centuries B. C. They have not the elaborate elegance of the so-called Tanagra statuettes, which offers an easy and profitable opportunity to the forger, but in their rough fabric and simple style they attain an honest and attractive dignity. The earliest are middle fifth-century types, women votaries or figures of the goddess to whom they were offered. One is bare-headed, the others wear *calathi* or high plain crowns. One has braided hair displayed in huge coils. Later examples show definitely human subjects. The commonest are boys and girls with the dress and attributes of ordinary life. A small girl shelters a dove under her cloak, a solemn boy brings offerings to the god, a cock and a libation-bowl. This last type, with several variants bearing different attributes, was plentiful at the Theban Kabeirion. Another figure in this group, which was found in large numbers at the same sanctuary, is a squatting boy wrapped in a heavy cloak and wearing a pointed cap. There is one grotesque, a fat woman carrying a jar on her head and something else on her shoulder. These belong to the fourth century. In later examples there is a return to unreal, if not divine, subjects. A pretentious group is a half-draped Aphrodite or a woman holding Eros on the top of a tall pillar. There are slight remains of colour on some of the pieces. Most of them were covered with white slip. The flesh of boys was painted red, lips

and hair of women and borders of their chitons, bracelets, and necklaces in the same colour. One woman has a bright blue chiton, two have black hair, one has eyes, eyebrows, and arms outlined in black.

E. J. F.

59. EARLY CHESSMEN FROM DORSET.

THE large chessmen illustrated in the accompanying photograph were found during recent excavations carried out by Mrs. McGeagh in the grounds of Witchampton Manor, between Wimborne and Blandford in Dorset.¹ Some lay on the floor of a rectangular building of mediaeval date, the foundations of which were uncovered ; in the same place were objects of the twelfth and thirteenth centuries. Others were found outside, but near, the above-mentioned building.

The pieces, which are made of whale's bone, follow the conventional forms introduced by the Arabs. Of those shown in Plate XLIX, the example with two projections at the top represents the 'elephant' (the piece afterwards known as the bishop), that with a single projection is a knight ; the smaller and imperfect piece with domical top and vertically faceted sides is a pawn, in type resembling those from Lewis. With the perfect, or almost perfect, pieces were the remains of others, the identity of which is difficult to determine, except in the case of certain pawn-fragments. These imperfect pieces have been deliberately blackened, apparently by exposure to heat and smoke, in order to distinguish them from their opponents in the game.

On three fragments are deeply cut capital letters. One small piece has C L ; two larger pieces, which belong together, have a complete word of six letters, all certain except the first. Assuming, as careful examination seems to permit, that the first letter is an angular S, then the word is SATRAS.² It seems very probable that this may be a corruption, at second remove, of the Sanskrit word for

¹ The largest of the pieces is $4\frac{1}{8}$ in. high and weighs $10\frac{1}{4}$ ounces. There is a second knight, almost as perfect as that shown in the figure. Mrs. McGeagh has placed the chessmen in the British Museum on permanent loan.

² As there is a fracture to the left of the surviving inscription, other letters may have been lost, though this is perhaps unlikely ; SATRAS is probably a complete word.



XLIX. EARLY CHESSMEN, FOUND IN ENGLAND



L. BRONZE AGE ANTIQUITIES FROM HUNGARY

chess, *chaturanga*, which the Persians changed to *chatrang*, and the Arabs to *ash-shatranj*, the prefix in the latter case being merely the definite article. *Chatrang* was further corrupted in Persia into *satrantz*, or *santratz*; *ash-shatranj* became in Spain *ajedrez*, and in Portugal *xadrez*, these words being in early times pronounced respectively *ashedrés*, and *shadrés*. According to the documentary evidence, such corruptions of *chaturanga* seem to have been displaced by *scaccus* or *scaccum* and its variants as early as the beginning of the eleventh century in all European countries north of the Iberian peninsula.

The nature of the letters forming the word SATRAS appears to have closer affinities with the Anglo-Saxon than with any later alphabet; and comparison with the forms used in inscriptions on stone, in manuscripts, and on small objects such as rings, seems to point to the tenth century rather than the eleventh. Parallels for individual letters may be found later, but the word as a whole presents a very early character. Should the above suppositions be confirmed, the Witchampton chessmen may prove to be the earliest ever discovered; in any event they could not be brought down later than the twelfth century. The band of ornament on the back of the 'bishop' would consist with either date; the crucial factor is the inscription. If the word SATRAS has the derivation above suggested, its use instead of *scaccus*, or any variant of that term, would have significance, for *scaccus* and its derivatives were universal in the west of Europe north of the Pyrenees from the first decades of the eleventh century onwards. The mere appearance of the older word would tend to confirm the tenth-century date suggested by epigraphy. Mr. H. J. R. Murray, in his *History of Chess*, expressed the opinion, based on philological evidence, that the playing of the game was possible in England in the tenth century, though no tangible proof could be produced at the time of writing (1913). It may be that the Witchampton pieces will supply such proof: all depends on the date of the inscription. But whatever their date, they are of extraordinary interest both for archaeologists and for those concerned with the history of the game. They will be further discussed in a future number of *Archaeologia*. O. M. D.

60. ANTIQUITIES OF THE BRONZE AGE FROM HUNGARY.

A GROUP of bronzes generally regarded as horse-trappings from a grave of the late Bronze Age at Grosswardein, Hungary, is specially interesting for its variety and religious symbolism (Plate L). It is possible to see in the four wheel-shaped specimens emblems of the sun, which is known to have been an object of worship in the Bronze Age of Europe—witness the sun-disks of Scandinavia and Ireland, made in some cases to be fixed on model chariots. The cross within a circle is also found on the base of many Bronze Age pottery vessels; and such an interpretation is confirmed in the present instance by the presence of four openwork crescents with sockets for fixing on small rods. Moon-worship is thought to have preceded sun-worship, and to have begun in the Neolithic period. Here both cults seem to be represented together with that of the double-axe, for the two large pendants with rings for attachment may with some confidence be connected with the Mediterranean cult so vividly represented in Minoan Crete. The large disk with concentric grooves and central spike has Scandinavian parallels, and the next in size is more like a shield-boss. There are also several examples of two types which may rank as *tutuli*, their exact purpose being unknown, though their evolution is demonstrated in Denmark. One group has the conical projection in the centre of a disk, the others are elongated cones with openwork sides. Last and perhaps most important is a bronze frame including three crosses within circles (like the loose pendants already mentioned), with short chains of single or double links depending from seven rigid rings. Such frames are sometimes called breast ornaments for the horse, but are as little adapted for that purpose as others in the Museum obtained from Italy. The series evidently belongs to the close of the Bronze Age in Hungary, approximately 1100–900 B. C. R. A. S.

61. CRETAN COINS FROM THE EVANS COLLECTION.

THE recent dispersal at Lucerne of the ancient Cretan coins from the collection of Sir Arthur Evans was an opportunity for filling up some gaps which, in spite of the Seager bequest, still



LI. COINS OF CRETE



LII. ANCIENT EGYPTIAN WALL-PAINTINGS

exist in the Cretan series of the Museum. Three of the eight rarities now acquired (partly with funds available from the sale of duplicates under the terms of the Seager bequest) were once in the collection of Sir Hermann Weber. The eight coins (which are all of silver) are (Plate LI) :

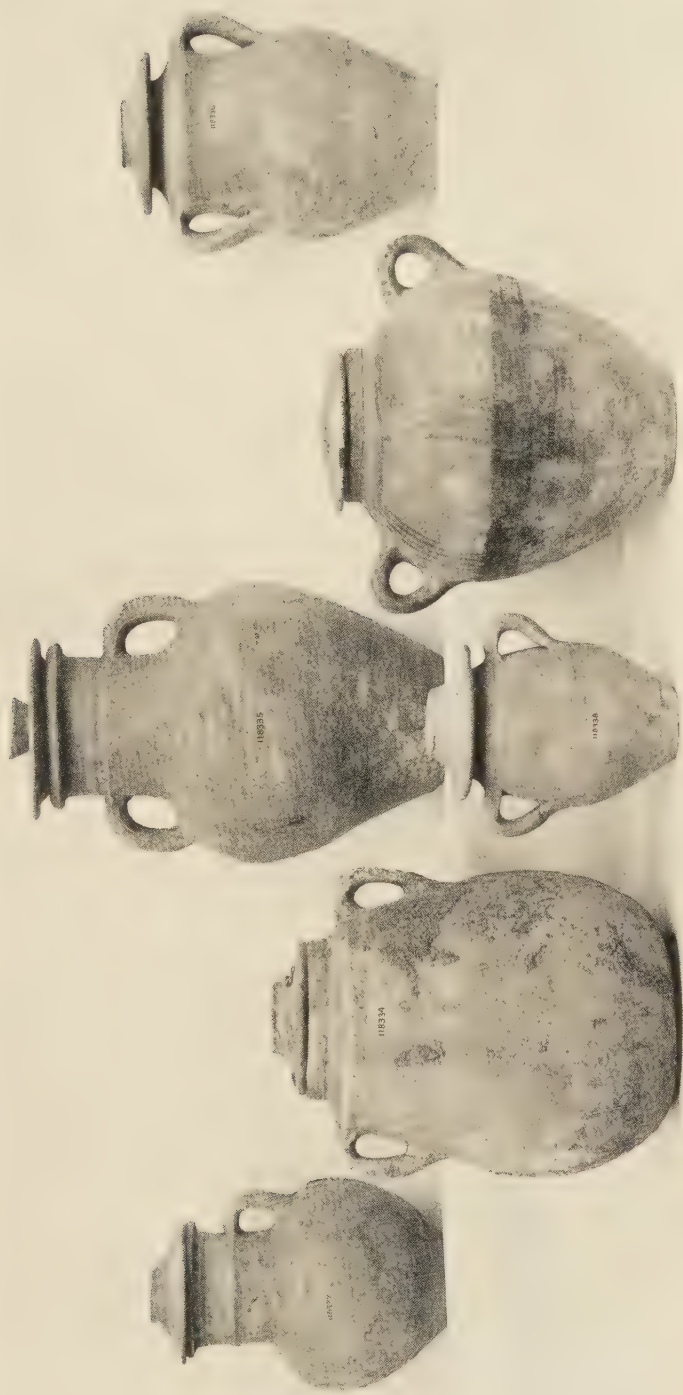
(1) A stater of Chersonesus of the fourth century B.C., with a head of Zeus on the obverse, and on the reverse a goddess seated on a throne, holding in her hand a little stag. Of this rare coin only two other specimens are recorded. (2) A stater of Cnossus of the late fourth century, with a nymph's head on the obverse, and a seated figure of Zeus holding a patera on the reverse ; the Cnossian labyrinth is indicated by a line of meander pattern. (3) A unique and unpublished stater of Cnossus, of late style (second century), with the head of a beardless Zeus on the obverse, and the labyrinth on the reverse. (4) A pretty specimen of the well-known fourth-century stater of Gortyna, with the nymph Europa or Britomartis seated in a tree. (5 and 6) Two particularly pretty fourth-century drachms of Gortyna, with the head of the nymph on one side and the foreshortened head and neck of a cow on the other. (7) A stater of Lyttus, with the regular types of eagle and boar's head, but differing from all others hitherto published in that the eagle, instead of being in full flight, is standing flapping its wings. (8) A very rare late fifth-century stater of Praesus, with an animal suckling a human infant on the obverse, and on the reverse Heracles kneeling to shoot. The coin is unfortunately heavily oxidized, so that it is uncertain whether the animal is a mare or a cow ; if the latter, the child may be Epaphos, son of Zeus and Io. On the only other recorded variety of this coin the animal is also uncertain, but has generally been taken for a cow.

G. F. H.

62. REPRODUCTIONS OF ANCIENT EGYPTIAN WALL-PAINTINGS.

DR. ALAN H. GARDINER has deposited on permanent loan a most valuable collection of reproductions in colour of some of the finest and otherwise most notable wall-paintings in the tombs at Thebes. These reproductions, thirty-four in number, are the

work of Mrs. Nina de Garis Davies, who with her husband is well known for important work of this kind carried out in the Theban tombs for several years past. They are reproductions in colour, extraordinarily accurate not only in line but also in colour-value, and probably the best copies of wall-paintings ever made. The Trustees are much indebted to Dr. Gardiner for having deposited these copies in their care, for the use of students and for examination by the general public. A selection of them will be shown in the Egyptian Gallery shortly. Some of them have already been exhibited temporarily at the Victoria and Albert Museum, and all who are interested in Egyptian art will be glad of the opportunity to see them again. They date from the period of the XIIth Dynasty to that of the XXth, from about 2000 B. C. (probably) to 1150 B. C., the majority being of the XVIIIth Dynasty (c. 1580-1320 B. C.), the age to which most of the Theban tombs belong. The most ancient represents women at work, the latest a man and his wife in the Underworld. As is the case with most of these tomb-pictures, the subjects depicted are either scenes of the supposed life of the dead in the Underworld—the dead man with his wife, his servants, his dogs, &c., superintending field-labours, fowling in the marshes, or simply enjoying ‘a good time’ (*bu-nefer*) amid all conceivable amenities of sweet waters and fragrant flowers—or illustrate the ceremonies of his funeral, or show his worldly possessions, his caskets of precious woods, his vases of gold and silver, or chronicle notable events in his life, such as honours bestowed upon him by the king or his reception and marshalling of foreign ambassadors and tribute-bearers to go before the king. Noteworthy among those of the latter class are the famous scenes from the tombs of Sennemut, Rekhmire, and Menkheperresenb showing the arrival of the Minoan Cretan ambassadors from Keftiu, ‘the Great Men of Keftiu and the Isles’, in the reigns of Hatshepsut and Thutmose (Thothmes) III, of which Mrs. de Garis Davies has executed brilliant copies, included in this loan (Plate LII). Also noteworthy in the same genre are copies of the equally well-known scenes from the tomb of Hui or Huy, a great noble of the time of Tutankhamon and Harmahab, with its processions of negro chiefs bearing offerings and leading



LIII. CARTHAGINIAN CINERARY URNS



LIV *a.* A SYRO-HITTITE CYLINDER-SEAL



LIV *b.* CHINESE JADE ORNAMENTS

giraffes, leopards, and cattle with fetishes on their horns as presents to the pharaoh. Lifelike groups of dogs and cats are noticeable also, while several very beautiful representations of goddesses, queens, and ladies of the period are included as well as pictures of the common people, ships, furniture, &c. There are also interesting examples of purely decorative schemes, combining hieroglyphs with ornamental designs. All the originals are executed in the usual Egyptian manner in tempera, not in true fresco as the Cretan wall-paintings were. H. R. H.

63. CARTHAGINIAN CINERARY URNS.

THROUGH the kindness of Professor Francis W. Kelsey, of the University of Michigan, the Museum has received as a gift from the archaeological authorities in Tunisia specimens of Carthaginian pottery recovered during the excavations of the Franco-American expedition directed by Professor Kelsey at Carthage in 1926. The gift comprises six complete examples of cinerary urns with lids (Plate LIII), besides many interesting sherds of ordinary pottery for study and some of the classical black varnished ware. One of the urns is of a new type of red ware with simple red-painted decoration of parallel lines. All are amphorae with one exception, a jug. The lids are, with the possible exception of that of the red amphora, improvised: usually saucers placed bottom upwards, but one (that of the largest urn) is a candlestick. Each vase contained children's bones with one or two fragments of simple bronze rings, &c. The gift is very acceptable, as Carthaginian pottery has hitherto been poorly represented in the collections. H. R. H.

64. A SYRO-HITTITE CYLINDER-SEAL.

MR. OSCAR RAPHAEL has given an interesting Syro-Hittite or North Mesopotamian cylinder-seal of haematite, belonging to the period 1400-1200 B. C. (Plate LIV a). On it is shown a god wearing a cylindrical hat with horns, carrying in his right hand a cup, above which are the sun-disk and a crescent moon. Below is an ape as a prophylactic figure, in front of a male personage wearing only a waistcloth. Next occurs the Egyptian 'ankh sign. Then a female (?) suppliant holds up hands in reverence;

a lock of dishevelled hair falls in front of the face. Finally comes a sacred tree-trunk, in foliage at the top, and decorated with lily-sprouts somewhat in Egyptian style. The design is an unusual example of the North Mesopotamian-Hittite style of art, with its Babylonian foundation, native elements, and eclectic choice of motives from other arts, such as that of Egypt. The naturalistic figure of the suppliant, with the surprising lock of hair falling over the face, is very unusual.

H. R. H.

65. TWO CHINESE JADE ORNAMENTS.

THE two pendants illustrated in Plate LIV *b* are of green jade, the texture of which has been greatly changed by decay during their long sojourn in the earth. One is cut in the form of a conventional bird with head turned back as if preening its wing feathers. In this case the hard material has softened into a white and almost powdery substance, only a few small areas of the original green stone being visible, a condition not uncommon in the tomb jades which are attributed to the Chou dynasty (1122-255 B. C.). The other is cut in a form suggesting a recumbent ox, the head and horns being naturalistically rendered, as are also the legs, which are folded under the body. The process of decay has not proceeded so far in this piece and the green stone is still hard and only partially whitened.

The two pendants offer an instructive contrast in style, the bird being formalized in every detail and the ox distinctly naturalistic, the former typical of the hieratic art of the Chou dynasty and the latter of the art of the Han dynasty (206 B. C.-A. D. 220), which has broken free from the rigid conventionalism of the earlier period.

The jade ornaments found in ancient Chinese tombs are a new and interesting study, though as yet but imperfectly understood. We know that some were placed on various parts of the corpse, appropriately shaped and decorated objects being laid on the eyes, on the tongue, in the nostrils, &c., and on parts of the clothing. Such ornaments had a ritual meaning, the jade itself being regarded as a semi-sacred stone as well as a preservative from decay. On the other hand jade is the most precious of Chinese jewels, and jade



LV. MODEL OF A HAN COOKING-STOVE



LVI. KO WARE VASE

pendants have been worn from the earliest times by those who could afford to adorn themselves richly.

The two objects at present under discussion are both pierced at the top, either for attaching to the garments of a corpse or for hanging on the girdle or collar of a living person. Their forms suggest the latter intention rather than the former, particularly that of the ox pendant, which seems to be a purely fanciful creation and not obviously associated with burial rites.

L. of bird pendant, 2.3 inches.

L. of ox pendant, 1.3 inches.

R. L. H.

66. CHINESE BRONZE MODEL OF A COOKING-STOVE,
OF THE HAN DYNASTY (206 B. C.-A. D. 220).

THE body of the stove is of flat-iron shape. It stands on four legs and is fitted with a tubular chimney in front ending in an animal's head with open mouth : the opposite end is open to receive the fuel. On the top are three holes for one large and two small cooking-pots ; and in the large pot is set a bowl with latticed bottom for steaming rice (Plate LV).

The vessel is made of thin and neatly finished bronze, and has a pleasantly patinated surface of dark green colour, which is, however, concealed for the most part by a hard earthy incrustation.

It is a realistic model of a tortoise-shaped stove and doubtless formed part of the furniture of a tomb. Models of stoves in pottery have been found in many Han tombs, and the Museum possesses a variety of them, but it has not previously acquired a specimen in bronze.

Total length, 8.7 inches.

R. L. H.

67. A KO WARE VASE.

PLATE LVI is a Chinese vase made of dark-coloured stoneware with a thick, grey glaze with bold crackle emphasized by red stain, and it appears to be a specimen of the celebrated Ko ware of the Sung or Yüan dynasty.

The shape, a cylinder made square on the outside by the addition of four dentate corner pieces, is derived from that of the ancient jade *ts'ung*, a ritual object used in the worship of Earth as far back

at least as the Chou dynasty (1122-255 B. C.). It is probable that the notches on the corners originally represented the Eight Trigrams (*pa kua*), which denote among other things the points of the compass ; but in our vase they have developed into mere ornament. Pottery vessels of this shape were considered suitable for holding divining rods, but apart from this special use they doubtless served for holding flowers and for other general purposes.

Ko yao is one of the classic types of Sung wares. It originated at Liu-t'ien, near Lung-ch'üan in the province of Chekiang, the home of the celebrated sea-green celadon porcelain. Ko yao means 'ware of the elder brother', and tradition says that it was first made by the elder of two brothers Chang who lived at the end of the Southern Sung period (1127-1279). The *Tsung shêng pa chien*, a late sixteenth-century work, tells us that the dark-coloured clay from pits by the Phoenix Hill at Hangchow was imported for its manufacture. Consequently it had a 'brown mouth and iron foot', or, in other words, the dark clay showed up where the glaze was thin at the mouth of the pot and again on the raw edge of the foot-rim. The glaze was so thick and fat that the surface was often undulating and thick drops formed on the base. Its colour is described as *mi sê* (millet colour), a yellowish tint, as *fên ch'ing*, pale blue or green, or as *hui sê* (ash colour) ; and crackle was a feature of the ware, the cracks usually having been emphasized by red or black pigment rubbed in.

Ko ware was made in the Lung-ch'üan district at least up to the end of the Yüan dynasty (1368) ; and it was freely imitated in porcelain at Ching-tê Chên from the eighteenth century onward. The imitations, however, have a white body which had to be dressed with black clay on the base and lip to reproduce the traditional brown mouth and iron foot.

In our vase the glaze on the lip is too thick to permit the dark body clay to show through, but it has all the other characteristics of the original Ko. The raw edge of the base is dark brown : the grey glaze is thick and undulating and has the lustre of a polished stone ; the bold crackle is stained with red, and the potting has a style and finish which is lacking in later imitations.

Height, 8.8 inches.

R. L. H.

68. ACCESSIONS IN ENGLISH LITERATURE.

BY acquisitions made during the last year, the Department of Printed Books has been able to fill a number of the existing gaps in its collection of seventeenth- and eighteenth-century English literature. Among the more interesting seventeenth-century books acquired are : Dryden's poetic address 'To my Lord Chancellor', 1662, the scarcest of the poet's early pieces, and his 'Annus Mirabilis', 1667, in its first state, containing a sheet for which a 'cancel' was substituted in later copies ; Colley Cibber's 'Woman's Wit, or the Lady in Fashion', 1697, a comedy which was 'produced at Drury Lane and damned' ; Richard Baxter's 'Treatise of Episcopacy', 1681 ; Samuel Butler's 'Pindarick Ode to the memory of the most renowned Du-Vall', 1671 ; Robert Boyle's 'The Sceptical Chymist', 1661, explaining the atomic hypothesis which he afterwards developed in his 'Origins of Forms and Qualities' ; Thomas Wallington's 'The Optic Glasse of Humours', 1606, which incidentally quotes two lines from 'Love's Labour's Lost' as the work of 'a modern English poet of good note' ; Edmund Wingate's 'Arithmetique made easie', 1630, the first edition of a work that had a great vogue in its day ; John Leech's 'Certeine Grammar Questions for the better furthering of young Scholars', 1605, a very rare educational work ; and S. Crown's scarce poem entitled 'An Anniversary upon the XXXth of January 1648', which bears the imprint 'Printed at London by Nathaniel Butter, 1650. But not permitted to be publick till now 1660.' The last three items were donations by Mr. S. R. Christie-Miller.

In eighteenth-century literature : first editions of two of Defoe's political tracts, 'The Present State of the Parties in Great Britain', 1712, and 'Advice to all Parties', 1705 ; first editions of three of Fielding's works : 'The Intriguing Chambermaid', 1734, an adaptation from Regnard's 'Retour Imprévu' made for Mrs. Clive, to whom it has a prefatory epistle ; 'Tumbledown Dick ; or, Phaeton in the Suds', 1736, of which only two other copies are recorded ; and 'The Female Husband' (published anonymously), 1746, one of only two known copies ; five works of Swift : the first edition of 'Cadenus and Vanessa', 1726 ; the first edition of 'Mr. C—n's

[Collins's] *Discourse of Free Thinking put into plain English*, 1713; 'The Right of Precedence between Physicians and Civilians enquir'd into', Dublin, 1720; the first Italian translation of 'Gulliver's Travels', Venice, 1749; and an anonymous work attributed to Swift: 'A proposal . . . for the more effective preventing the further growth of Popery', 1731; a fine copy of the first edition of Sterne's 'Tristram Shandy' in nine volumes, York, 1760-7, of which fuller details are given below; the third edition of Gray's 'Elegy', 1751, which contains a stanza that first appears in this edition; the first edition of Sir Richard Steele's 'Tender Husband', 1705, an imitation of Molière's 'Sicilien', dedicated to Addison; Congreve's 'The Tears of Amaryllis for Amyntas', 1703; the first edition of Churchill's 'Epistle to William Hogarth', 1763; William Collins's ode, 'The Passions' [1765?]; the first edition of Crabbe's 'The Candidate', 1780, a poem addressed 'To the Authors of the Monthly Review'; Isaac Watts's 'A Caveat against Infidelity', 1729; and John Taylor's 'A Letter to Samuel Johnson, LL.D., on the Subject of a Future State', 1787, which contains letters of Johnson's and is believed to have been partly written by him. Two nineteenth-century acquisitions may be mentioned: the first edition of Charles Lamb's 'Adventures of Ulysses', 1808, and Edward Fitzgerald's 'The Two Generals', one of an edition of twenty-five copies privately printed in 1868.

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By arrangement with the Museum authorities, the *Revue Hispanique* (Vol. LXV) has recently published the 'Short-Title Catalogue of Portuguese and of Spanish-American Books printed before 1601 now in the British Museum, by Henry Thomas', which continues the series of Short-Title Catalogues inaugurated in 1921 with the Spanish Catalogue for the same period. The series is intended to place in the hands of students a quick means of discovering what books of the country and period the Museum possesses, and also to facilitate further acquisitions. It now comprises author-lists of books printed before 1601 for Spain (1921), France (1924), and Portugal and Spanish-America (1926), with printer-lists also in the case of Portugal and Spanish-America.

A small issue of off-prints of the combined Portuguese and Spanish-American catalogues (price 5s.) is now in the hands of the Museum agents, Messrs. Bernard Quaritch, Ltd., 11 Grafton Street, W. 1, where also may be obtained (as well as at the Museum) the Spanish and French catalogues, price 7s. 6d. and one guinea respectively.

R. F. S.

69. *TRISTRAM SHANDY*, FIRST EDITION.

THE Department of Printed Books has acquired a fine copy of the first edition of Sterne's *Tristram Shandy* in nine volumes, 1760-7. The first two volumes, which were the first instalment of the work, bear no imprint but the date 1760. They are of special interest in view of the controversy as to their place of printing and publication. The report of a York first edition dated 1759 is now discredited. The most recent opinion is that Sterne offered his work to the London publisher Dodsley, who declined it but eventually had these two volumes printed in London for the York bookseller John Hinxman, his former apprentice, to whom he sent the majority of the copies, retaining a few for sale in London. The work was advertised in a London journal on 1 January 1760 as published principally in York, and was not advertised in a York newspaper till 12 February 1760, after it had been on sale in that city for some time. Two months later Dodsley himself published the volumes in a second edition, following this up with a third and fourth during the same year.

70. AN EARLY PORTUGUESE TRAVEL BOOK.

THE Department of Printed Books has acquired by exchange from His Majesty King Manuel of Portugal a valuable Portuguese book of travel in the Middle East, the 'Itinerario de Antonio Tenrreyro Caualeyro da ordem de Christo, em que se contem como da India teo por terra a estes Reynos de Portugal', printed by Antonio de Maris at Coimbra in 1560. The title does not adequately represent the contents of the book, which contains descriptions of the author's journeys made between 1523 and 1529. These include a journey across Persia from Ormuz to Tabriz and the shores of the Caspian Sea, while accompanying a diplomatic mission to the Sophi

of Persia ; a journey from Tabriz across Armenia to Damascus, and from there across the Holy Land to Cairo ; a return journey to Ormuz via Cyprus, Aleppo, and Basra ; and finally a journey from Ormuz to Lisbon via the Arabian desert, Tripoli, Venice, and Genoa. A brief account of these journeys, and of the circumstances in which they were undertaken, will be found in Sir Arnold T. Wilson's *Early Spanish and Portuguese Travellers in Persia* (1925). Tennysson is there described as 'one of the earliest of a long line of Spanish and Portuguese who travelled in Persia on diplomatic missions'.

The edition of 1560 is the first edition of this work. No copy was known to the editors of the bibliography and census of sixteenth-century Portuguese books recently published by the National Library of Lisbon. The book is printed in black letter, and has a curious woodcut of two natives mounted on camels facing the first page of text.

H. T.

71. EARLY GERMAN PRINTS.

THE sale of an unnamed foreign collection of woodcuts and metal-cuts of the fifteenth century at Sotheby's on December 7th afforded an opportunity of adding several interesting specimens to the Museum collection. Among the woodcuts acquired are a 'Virgin and Child with St. Anne', probably of French origin, shortly before 1500, and a very interesting, but damaged, German woodcut of the Holy Family in an extended sense ('die heilige Sippe'), a rare subject in graphic art, though frequently chosen by painters. The cut from the same design at Gotha (Schreiber 1780) is a copy. 'St. Dorothy' (Schreiber 2842) is a specimen of the curious 'paste prints' produced by a process not very well understood, called by the Germans 'Teigdruck'. A metal relief-plate was impressed upon a sticky substance previously laid on a sheet of paper, and the surface was subsequently varnished and occasionally in part gilded. Only one example of an impression in paste was previously in the Museum.

To our large collection of 'dotted' prints the four specimens here reproduced (Plate LVII) have been added. The 'St. Jerome' (Schreiber 2683), brilliantly coloured, is a reduction of a much



LVII. EARLY GERMAN PRINTS



LVIII. PORTRAIT MEDALS OF THOMAS AND MARGARET CARY

larger cut from the same design (Schreiber 2678) which is already in the Department. The two little cuts of Saints, the Pope Cornelius carrying the horn which is his emblem, and the Bishop Dionysius carrying his head, both with the same background of a brocade hanging, are undescribed cuts belonging to a set apparently by the same hand as a set of Virgin Martyrs of the same size, with sprays of foliage instead of brocade in the background, of which three are in the Department.

The Sacred Monogram, with the Infant Christ in a roundel above it and beautiful decoration in the background, is precisely similar in colouring to the two Saints, green and pink predominating. The lettering, shield, and foliage are in a good style of Gothic ornament. The print is not described in Schreiber's *Manuel*, but another impression is in the Albertina and has been reproduced by Dr. H. Röttinger.

A few rare woodcuts of the sixteenth century were acquired at the same time. The most important of these is a pair of Apostles, SS. Peter and John, of the date 1518, formerly ascribed to Baldung, but now to an artist signing G. Z., who worked at Hagenau. This belongs to a set of seven cuts, Christ and six pairs of Apostles, of which the Department hitherto possessed only two, including the Christ. A larger set, though not complete, is in the Fitzwilliam Museum. The specimen now acquired is a duplicate from the collection of King Frederick Augustus II of Saxony. Mr. Henry Harris presented an early woodcut by Baldung, St. Martin, in the first state before the addition of Dürer's monogram, and among minor acquisitions at Sotheby's sale are two woodcuts of special interest, 'St. Dorothy' and 'St. Margaret', which are entirely unknown works of Lucas van Leyden in the manner of his illustrations in certain rare books printed at Leyden (see *Repertorium für Kunstwissenschaft*, 1900, p. 143). C. D.

72. TWO PORTRAIT MEDALS.

MISS HELEN FARQUHAR has presented, in memory of her sister, a pair of silver plaques bearing portraits, by Warin, of Thomas Cary, Gentleman of the Bedchamber to Charles I, and his wife Margaret (Plate LVIII).

The portrait of Thomas Cary is reproduced from a medal already known, which formed a pair with another, less attractive, portrait of his wife. It has been set in an oval frame with a slight alteration of the inscription, which now reads · THO · CARY · R · CAROL · CVBICVLAR · ÆTATIS · 35 · 1633. The artist's signature below the bust is VA.

The new medal of Margaret Cary is inscribed MARGARITA · VXOR · THO · CARY · ÆTATIS · SVÆ · 26. There is no signature and no date. The earlier medal, which is known only in bronze, is of inferior workmanship, and is signed VARIN and dated 1633, 'Ætatis Sue 25'.

It is probable that the original medal of Margaret Cary was not approved, and the new portrait made by Warin a year later ; a reproduction of her husband's portrait was then cast in a similar frame. The new portrait is in quite a different category from the earlier one ; it is rendered in the style of the best medals attributed by some to Jean, by others to Claude Warin. The pretentious decoration and the high relief of the earlier medal are toned down to a very beautiful and simple modelling. The features are more individual and lifelike, and the hair and veil are delicately and charmingly modelled.

This unique pair is an important addition to the small series of portraits made by Warin at the Court of Charles I. G. C. B.

73. GLASS FIGURE OF A WHALE, FROM GREECE.

THIS recent accession to the Glass collections in the Department of Ceramics (Plate LIX *a*) has a technical interest as an early example of glass-blowing ; but Sir Sidney Harmer, who chanced to see it shortly after its acquisition, at once noticed its interest from a zoological point of view. A note by him is accordingly appended to the description of the object.

The figure is of blown glass, originally clear but now clouded by a film of iridescence ; the eyes are represented by blue glass dots, one of which is missing, as are portions of the body and tail. Underneath is a thread of glass applied in the form of a rough triangle, which may originally have served as a stand. The technique of

glass-blowing appears to have started in Syria during the first century B. C. and soon spread through the many glass factories of the Eastern Mediterranean, chief among which may be mentioned those of Sidon, Tyre, and Alexandria. The figure was acquired by the vendor in Boeotia some thirty years ago and may even be Greek in origin ; it may be ascribed to the first century A. D.

Length, 7 inches.

W. K.

The Common Dolphin (*Delphinus delphis*) is a characteristic animal of the Mediterranean, and it is repeatedly mentioned in classical literature, to which references are given in O. Keller's *Thiere des classischen Alterthums* (1887). Greek representations on coins and elsewhere emphasize one of its special characters, the prominent 'forehead', separated from the beak by a distinct groove.

The newly acquired specimen is very different, and in view of the fact that a conventional and frequently repeated pattern is not followed, it may perhaps be inferred that the originality of design had a definite motive. The model may represent imperfectly remembered observations made on a Bottle-nosed Whale.

The specimen is quite unmistakably a whale or dolphin. The horizontal tail is alone sufficient to settle this point, and confirmation is to be found in the existence of a pair of flippers or front limbs (and no other limbs), one of which is shown in the photograph as a large dark patch behind the mouth. The upper surface of the animal can be recognized from the position of the eyes, the right one having fallen out, its socket being seen as a small oval patch above and a little behind the angle of the mouth. On the upper side of the flipper is a median dorsal fin, which the artist has wrongly placed on the back of the head. He had perhaps noticed its existence on the body of an actual whale, and his memory may have been at fault when the model was being made.

In the Family Ziphiidae or Bottle-nosed Whales the jaws are narrow, elongate, and apparently toothless, in the females at least, in which the teeth are concealed beneath the gum ; and the upper jaw passes without interruption into the rest of the head. The model shows these characters, not inadequately ; but teeth would have

been difficult to reproduce in glass, and their absence may not be significant. In actual Ziphioids the lower jaw projects slightly in advance of the upper jaw, but the reverse condition is shown in the model.

In 1823 Cuvier described a new species, under the name of *Ziphius cavirostris*, basing his account on a skull which was found on the shore, near the mouth of the Rhône. Cuvier's Whale, as it is now called, seems to be the only member of its family which can properly be considered a Mediterranean species, the original record having been followed by others. The Bottle-nosed Whale (*Hyperoodon*) of the north is certainly an extremely rare visitor to that sea, although there is at any rate one record of its occurrence there. The model resembles *Ziphius* rather than *Hyperoodon* in the conformation of its 'forehead', though its jaws are unduly long. In view of the greater frequency of this species in the Mediterranean, Cuvier's Whale, of which it may thus be the earliest known representation, is the more likely to have been the original. It can be claimed for it that it is hardly inferior to some of the figures of *Ziphius* (for instance, that of Risso, 1826) which have been published in zoological treatises by modern authors of repute.

S. F. H.

74. AN INSCRIBED TURKISH SWORD.

BY the generous help of a few friends of the Museum (Mrs. Spier, G. Eumorfopoulos, Esq., H. J. Oppenheim, Esq., and O. C. Raphael, Esq.) the Turkish sword illustrated in Plate LIX *b* has been added to the collection of Oriental armour in the Department of Ceramics and Ethnography. Apart from its artistic merits, it is of more than usual interest from the historical point of view, the inscriptions in Arabic showing that it was made for a commander-in-chief of the Turkish army;¹ while the inscribed date (A. D. 1604-5) assigns it to an earlier century than any other dated Oriental sword in the national collection.

The curved blade, with convex edge and chamfer, is of finely

¹ Mustafa Pasha, Beglerbeg of Buda-Pest, was a commander in the Hungarian war of 1603-5, and played a prominent part in the siege and capture of Gran, Aug.-Sept., 1605.



LIX *a.* GLASS FIGURE OF A WHALE, FROM GREECE



LIX *b.* TURKISH SWORD



LX. THE JERASH HEAD

damascened steel, and bears inscriptions inlaid with gold on either side. The ivory hilt has both sides carved in bold relief with floral patterns and inscriptions, one of which is identical with part of the text on the blade. The cross-guard, as well as the chape and ring-bands of the scabbard, is ornamented with nielloed scrolls. The scabbard itself is of silver, richly chased all over with scrolled arabesques, and the whole is embellished with three groups of precious stones on each side, the tasteful setting of which contributes not a little to the attractiveness of this specimen of Oriental workmanship.

The inscriptions are as follows :

One side of the blade. (In a single line divided into 4 parts. Parts 1 and 2 are a verse of Arabic poetry in the *Wāfir* metre. Parts 3 and 4 are in Persian.)

جراحات السنان لها التيام

[*Wounds caused by the spear-head may be healed*]

ولا يلتام ما جرح اللسان

[*But what the tongue has wounded cannot be healed*]

بجبهة امير [1] عظم سر عسكر دولت

[*For the most mighty amir, chief of the imperial army*]

عليه مصطفى باشا تمام شد عمل احمد كشته

[*Muṣṭafa Pāshā. Made by Aḥmad Kashtah.*]

Other side of blade : سنة ١٠١٣ [year 1013 = A. D. 1604-5] and a hexagram.

One side of handle, in two lines : Koran, Surah 48, verse 1.

بسم الله الرحمن الرحيم

[*In the name of the most merciful Allah*]

انا فتحنا لك فتحاً مبيناً

[*Verily we have granted thee a manifest victory.*]

Other side of handle, in two lines : Owner's name and maker's name as above, but more artistically and correctly carved.

{ H. J. B.
A. S. F.

EXHIBITIONS.

I. FLEMISH DRAWINGS AND PRINTS.

IN connexion with the Exhibition of Flemish and Belgian Art at the Royal Academy, an exhibition of Flemish drawings has been arranged, while the contents of the section of the gallery allotted to illustrations of the various processes of engraving have been chosen from the same school. Though all works believed to have originated in the Northern Netherlands (the modern Holland) are excluded, a fine series of fifteenth-century drawings in pen and ink and silver-point has been arranged, including two of the most authentic studies by Roger van der Weyden and the magnificent silver-point portrait of a prince or nobleman, from the Malcolm collection, formerly attributed to Van Eyck. The portrait of a monk is another first-rate drawing by an unknown hand. After 1500 Bruges yielded to Antwerp as a centre of art. The Antwerp school of the first third of the sixteenth century is now strongly represented, owing to recent acquisitions, especially in 1923, of a number of drawings by the painter and engraver Dirick Vellert, and his contemporaries now called by the generic name of 'the Antwerp Mannerists'. An exceptionally rare and important work of this class is the study of heads signed by Jan de Beer. Among the later sixteenth-century artists, Mabuse is represented by a large and remarkable drawing of a Women's Bath, B. van Orley, Pieter Coecke, Lambert Lombard, Frans Floris, and the Breughels by several examples. Rubens, Van Dyck, Jordaens, Snyders, Teniers, and Brauwer worthily represent the seventeenth century, though space can be found for only a few examples of the two great masters whose names stand first on the list. In addition to portraits, including both the first and the second wife of Rubens, and studies for subject pictures, both are represented by beautiful examples of their best-known landscape work in water-colour.

The Select Prints open with a few of the primitive woodcuts believed to have originated in Flanders. These include a remarkable

'St. George', a 'Man of Sorrows' of exceptional refinement, and specimens of the celebrated figure alphabet of 1464. The fifteenth-century engravers represented by groups of characteristic works are the very early 'Master of Mount Calvary', the 'Master of the Gardens of Love', the 'Master of the illustrations to Boccaccio' (Bruges, about 1480), the Master W. (with a weaver's shuttle), who excelled in architectural design with figures placed under elaborate canopies, and the monogrammist F. V. B., who was formerly regarded as a German and bore the fancy name of 'Franz von Bocholt', but is now believed to have worked at Bruges, from which town, rather than Bocholt, the name disguised by the initials found on his engravings is likely to be derived.

A few fine woodcuts of the later sixteenth century, including a chiaroscuro print by Floris in two different colour schemes, lead on to engravings and etchings by Breughel and his school, by Dirick Vellert (of whose prints the British Museum possesses the only complete set), and by Cornelis Metsys, Frans Crabbe, and Lambert Suavius. Fine portraits by the last named (Perronet, Bishop of Arras) and by Frans Huys (Erasmus and Queen Mary I, the latter also attributed to Frans Hogenberg, the initials F. H. being ambiguous) accompany good specimens of the prolific Wierix family. Among the sixteenth-century etchings are some striking examples of Nicolas Hogenberg, including two of special historical and heraldic interest, only recently recognized as Hogenberg's work, which represent the death and lying-in-state, in 1530, of Margaret, Regent of the Netherlands, daughter of Maximilian I and widow of Philibert of Savoy.

Passing on to the seventeenth century, Rubens is represented as an etcher not only by his one undisputed work, 'St. Catharine', but also by the 'Seneca' etched from the drawing, also shown by its side, of an antique bust then in the collection of Rubens; whether the etching is by Rubens himself or by Van Dyck, to whom a very old inscription ascribes it, is a matter of dispute. Van Dyck's portrait of Snyder is shown in four states. The concluding section, of early mezzotints, contains rare works of Jan Thomas of Ypres and Wallerant Vaillant.

C. D.

II. FLEMISH MINIATURES.

A SECOND appendix to the Exhibition of Flemish and Belgian Art at the Royal Academy is provided by the special exhibition of Flemish miniatures of the fifteenth and sixteenth centuries which was opened on the same day in the Grenville Library. The exhibits, which occupy four cases, comprise all the finest examples in the Museum collection, and are in most cases shown to the public for the first time. Case A contains the first volume of a large Bible (Add. MS. 15254), probably a Liège production of the early fifteenth century, the splendid Genesis page of which is exhibited. In Case B are shown all the sixteen Flemish miniatures which were executed in 1519–20 for insertion in the famous Sforza Book of Hours (Add. MS. 34294) ; apart from their extraordinary beauty, they are of especial interest in view of a recent discovery by M. G. Hulin de Loo, of Ghent, that they are the work of the illuminator Gerard Horebout, and are in fact identical with the ‘seze belles hystoires bien enluminées’ which this artist is known to have executed in some ‘Riches Heures’ belonging to the Duchess Margaret of Austria, Governess of the Netherlands and aunt of the Emperor Charles V. Charles’s portrait occurs with the date 1520 on one of the borders (not exhibited), and it is interesting that in 1894 the late Sir J. C. Robinson noted that St. Elizabeth in the miniature of the Visitation, f. 61 (Case B, no. 4), is an undoubted portrait of Margaret. Case C contains on one side the well-known ‘Roman de la Rose’ (Harley MS. 4425) ; two books of Hours of about 1500, the first of which (Add. MS. 18852) was executed for Juana of Castile, while the second (Add. MS. 38126), the original ownership of which is unknown, was bequeathed by Mr. Alfred H. Huth in 1910 ; the Breviary of Isabella of Castile (Add. MS. 18851) ; two leaves from an exquisite Flemish Calendar, attributed to Simon Bening (Add. MS. 18855, ff. 1086, 109), of which two other leaves are in the Salting collection at the Victoria and Albert Museum ; and, on the other side, four sheets of a Portuguese genealogy (Add. MS. 12531), begun in 1530, which extant evidence shows to have been executed by Simon Bening, at least as regards the colouring, for the Infante Don Fernando of Portugal. Lastly,

in Case D is exhibited the whole series of twenty-one miniatures and one Calendar page from the Book of Hours also attributed to Simon Bening and his pupils, and familiarly known as the ' Golf Book ' (Add. MS. 24098). Like those of the Sforza Book, these miniatures are exhibited separately for the first time. E. G. M.

III. JAPANESE COLOUR-PRINTS (Period VI, c. 1850–c. 1864).

DURING the last six winters a series of exhibitions of Japanese colour-prints has been held in the Oriental section of the Prints and Drawings Gallery. Last winter the period illustrated covered the earlier part of the career of Hiroshige down to about 1850. In the present exhibition we reach the virtual end of the school which had produced such an amazing mass of fine designs, since it began in the seventeenth century with the black-and-white prints of Motonobu.

Hiroshige is again the protagonist this year, but the character of his art has somewhat altered. Superficially the change is marked by the fact that the later sets of prints are all upright designs, whereas almost all his earlier sets are of horizontal proportion : but there is an interior change also ; there is more fluency, less effort, and the artist comes less closely to grips with nature. None the less, it is remarkable how inventive Hiroshige remains, with all his facility, and how little, on the whole, he repeats himself. He is always finding some new motive, some suggestion in the scene before him which prompts to a composition or a colour-scheme untried before. The landscape-painters of Europe seem penurious of invention in design beside him. The Museum possesses complete sets of *The Sixty Provinces* (1853–6), the upright *Tōkaidō* set (1855), the *Hundred Views of Yedo* (1856–8), and the *Thirty-six Views of Fuji*, published after the artist's death in 1858. A selection from these is exhibited. The prints of *The Sixty Provinces* in particular are exceptionally fine and early impressions. With these are also shown Hiroshige's three most famous ' triptychs ', the *Naruto Rapids*, the *Mountains of the Kisoji*, and the *Full Moon on Kanazawa*. These prints rank among his masterpieces, and the impressions shown are of first-rate quality.

Though Hiroshige was the most distinguished print-designer of this period, he was rivalled in public esteem by Kunisada and Kuniyoshi. The latter of these is a master of great power. His finest designs occur among the prints exhibited a year ago ; but in this later time Kuniyoshi's originality as a composer and as a colourist is well seen in the prints chosen from the *Hundred Poets* series. His extraordinary dramatic power is displayed in an array of triptychs illustrating scenes from national history and especially the civil wars of the Middle Ages. These are selected from the fine series in the Museum collection. A few good prints by Kunisada are shown, notably some from a set of illustrations to the famous Tale of Genji, printed with especial care. L. B.

IV. GREEK PRINTING TYPES.

THE Exhibition of Greek Printing arranged in the King's Library illustrates the development of Greek type from its earliest use to the present day. Printed Greek is first found in two books of 1465, one printed by Fust and Schoeffer at Mainz, the other by Sweynheym and Pannartz at Subiaco ; but the first complete Greek text, an edition of the grammatical Epitome of Constantine Lascaris printed by Dionysius Paravisinus at Milan, did not appear until 1476. Prior to Aldus, Greek types were mainly experimental and followed various models according to the taste of the printer or editor ; among those exhibited may be mentioned the beautiful and widely imitated fount of Nicolas Jenson at Venice, the very peculiar and difficult liturgical type of the Cretan Laonicus, also at Venice, 1486, and a fount consisting of majuscules only, cut at Florence in 1494. A new departure was made by Aldus Manutius in his Greek series inaugurated in 1495, the types of which closely imitated the cursive hand written by contemporary Greek scribes, with its innumerable ligatures and contractions. The series was an immediate success and the cursive characters which it popularized remained standard for Greek printing during some two centuries and a half. Apart from the service books of the Greek Church, which retained a style of their own, as may be seen from the Psalter printed at Venice in 1547, very few types resisted the Aldine

influence ; among these, however, is the fount produced for Cardinal Ximenes at Alcala de Henares in Spain not later than 1514, which carries the style of the Jensonian Greek to an unrivalled perfection. The types of Aldus (shown in the exhibition in a characteristic work, the *editio princeps* of Aristophanes, 1498) were indifferently designed and cut, and very great improvements in these respects were effected by the French Royal types, drawn by a Greek calligrapher to the order of Francis I of France in and after 1544 ; the three sizes of these are displayed in four fine books. The Royal types, or more or less exact imitations of them, served for practically all Western Greek printing (including the Chrysostom printed for Provost Savile of Eton in 1610-12), until Robert and Andrew Foulis at Glasgow deliberately reverted to non-cursive models in the sumptuous folio Homer of 1756. Their lead was followed by John Baskerville in his Oxford New Testament of 1763, and by the celebrated Giambattista Bodoni of Parma ; and the Aldine tradition was entirely extinct fifty years later, when the type designed by the famous Hellenist Richard Porson became the norm for Greek printing in England. This type is shown in a copy of the edition of Porson's own recension of four plays of Euripides for which it was used in 1826. Development during the nineteenth century and after is illustrated by specimens of standard Greek types employed in England, France, and Germany, together with a number of experimental types. Among the latter are : the type designed by Mr. Selwyn Image for Messrs. Macmillan in 1895 ; the fine type designed by Robert Proctor after the Alcala model of 1514 and used to print the *Oresteia* of Aeschylus in 1904 and the *Odyssey* in 1909 ; and a type of a more calligraphic character introduced by the Bremer Presse at Munich in 1923 for an edition of the *Iliad* and *Odyssey*. The last exhibit shows a type recently designed by Mr. Victor Scholderer on behalf of the Society for the Promotion of Hellenic Studies. It is based on a pre-Aldine Greek fount met with at Venice (here shown in the Macrobius of 1492), and is an attempt to provide a type that is at once aesthetically satisfactory and suitable for ordinary commercial use.

R. F. S.

NOTES

THE JERASH HEAD.

THE head, of which an illustration is given in Plate LX, was found in 1925-6 in the excavations of the Palestine Department of Antiquities under the direction of Professor Garstang, at Jerash, the ancient Gerasa, in the modern province of Transjordan. The Department of Antiquities of the government of Palestine has kindly agreed to its being deposited on loan in the British Museum for one year.

The head was found in the ruins of an early Christian church, which was erected about A. D. 400, and there is evidence of its disuse about 200 years later. There is little doubt that the head represents the Greek god of healing, Asklepios, but it has been suggested that it has been slightly altered in order to represent Christ, and was used in connexion with the church during the period named. It is true that there are slight evidences of possible alteration, but it does not in any way resemble the types of Christ known to the art of that period ; and the expression of pathos or anxious thought which characterizes it may be due to its descent from a Hellenistic original of about the second century B. C., when the expression of emotion was a prominent feature of the schools of Asia Minor. The occasional use of the drill and other details suggest that its actual date is about the end of the second century after Christ.

H. B. W.

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